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Boston University

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Thesis

"Ideas of Nietzsche in the Works of Sudermann and Hauptmann."

Submitted by

William Francis Griffin, Jr.

(A. B., Boston University, 1911)

In partial fulfillment of requirements for

the degree of Master of Arts.

1913.

Excellent piece of work
M. L. Perin

Nietzsche, Friedrich Wilhelm, 1844-1900
Sudermann, Hermann, 1857-
Hauptmann, Gerhart, 1862-

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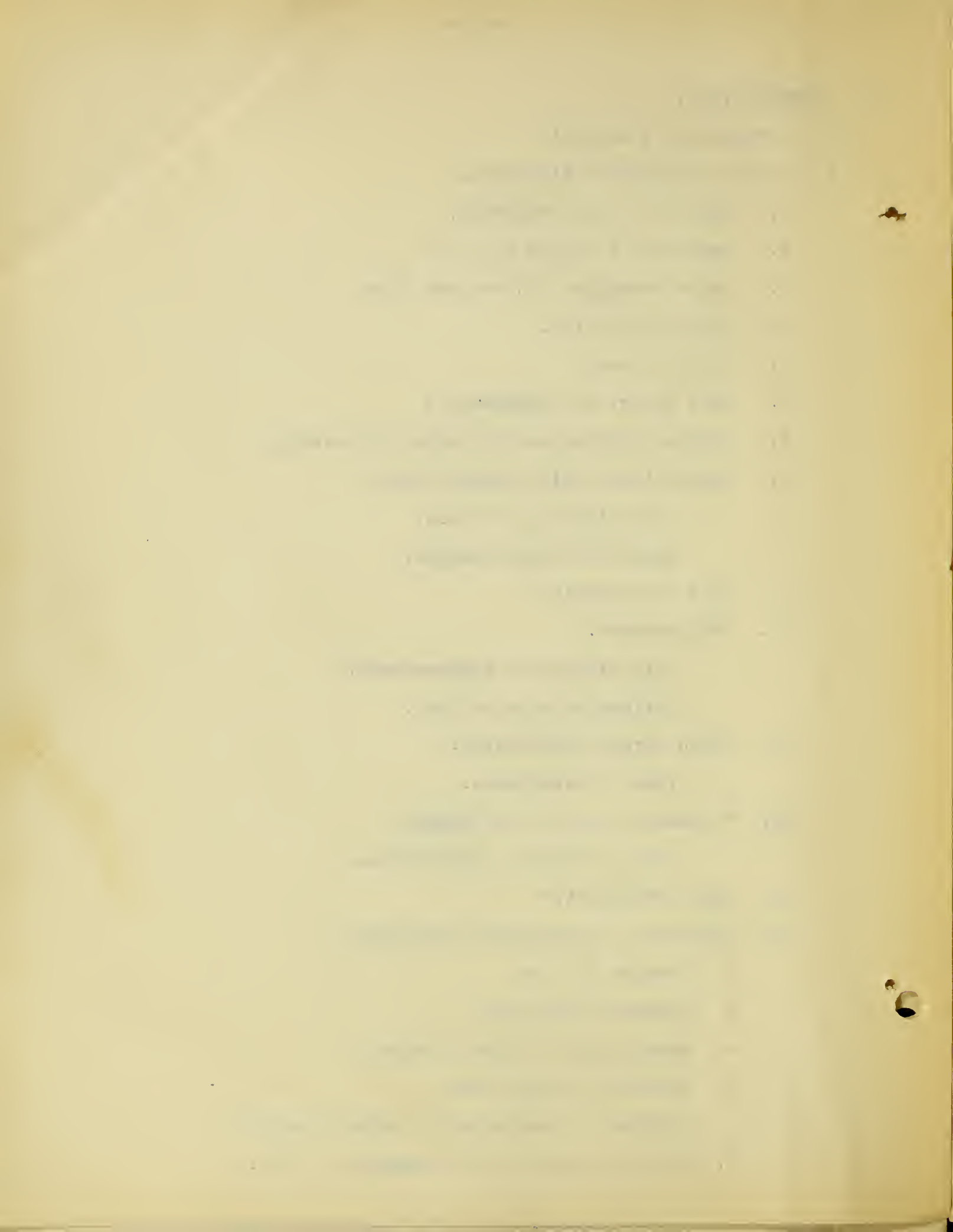
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PREFACE.

The following pages are to deal chiefly with the ideas of the philosophy of Nietzsche which are found in the works of Hermann Sudermann and Gerhard Hauptmann. Before discussing the works of these authors in detail, it is necessary to consider briefly the underlying principles of Nietzsche's system of philosophy and to see the influence which his life had upon the same. The conclusion is a more detailed study of the practical side of Nietzsche's philosophy.

I.

Friedrich Nietzsche - His Life and Philosophy.

Friedrich Nietzsche -- a ruthless destroyer -- the most savage and resolute, it is possible, that Christian morals and Christian civilization have ever had to face -- was born on October 15th, 1844, at Röcken, a small town in the Prussian province of Saxony. Being the son of a preacher, Nietzsche was brought up in the fear of the Lord; as a child he was holy, as a man he was the embodiment of all unholiness. At nine he was already versed in the lore of the reverend doctors, and the pulpit seemed his logical and lofty goal; at thirty he was among those who held that all pulpits should be torn down and fashioned into bludgeons, to beat out the silly brains of theologians. The awakening came to him when, as a boy of ten, he learned that there were many, many men in the world and that these men were of different minds. With the clash of authority came the end of authority. If A was right, B was wrong - and B had a disquieting habit of standing for one's mother, or the holy prophets. Here was the beginning of intelligence in the boy - the beginning of that weighing and choosing faculty which seems to give man at once his sense of mastery and his feeling of helplessness. The old notion that doubt was a crime crept away. There remained in its place the new notion that the only real crime in the world -- the only unmanly, unspeakable and unforgivable offense against the race -- was unreasoning belief.

When Nietzsche's father died in 1849 after a lingering illness, the household, which consisted of the mother, two children, their paternal grandmother and two maiden aunts, moved to Naumburg-au der-Saale. It was a house of holy women, with something of a convent's placidity and quiet exaltation. It was the hope of all that Friedrich, the little idol of the shrine, would grow up into a

illimitably noble and impossibly good. Thus pampered, the boy shrank from the world's rough hand and was often called in derision by his school fellows "the little pastor". He liked flowers and books and music and used to take solitary walks. Before he was ten he began to write verses. At this time Nietzsche still seemed like piety on a monument, but much as he relied upon his elders and their infallibility, there were yet problems which assailed him and gave him disquiet. His sister was his sole companion, and to her he opened his heart as to a sexless, impersonal confessor. His mind, awakening, wandered beyond the little world hedged about by doting and complacent women. Until he entered the gymnasium -- that great weighing-scales of German brains -- he shrank from open revolt, but he could not help dwelling upon the mysteries that rose before him. To Nietzsche ideas were ever things to be sought out eagerly, to be weighed calmly, to be tried in the fire. The cornerstones of his faith were brought forth, with sweat and pain, from the quarry of his own mind.

Nietzsche went to various public and private schools until he was ten, when unanswerable questions brought their discontent and disquiet -- as they do to all of us. When he went to the gymnasium, his whole world was overturned. Here he proved to be a good student by winning a scholarship at Pforta, a famous academy. His fondness for philosophy contrasted with his violent dislike for mathematics and geography. He entered Bonn in 1864 as a student of philosophy and theology, was seized with a yearning to go down into legend with Sir John Falstaff and Tom Jones, and led a gay life for a time. Soon, however, the inevitable reaction followed, the old fastidiousness asserted itself -- that queer, unhealthy fastidiousness which,

in his childhood, had set him apart from other boys, and was destined, all his life long, to make him shrink from too intimate contact with his fellow-men. Nietzsche resigned from his student corps, foreswore smoking and roistering, and bade farewell to the days of his youth, his care-free, merry gamboling, the whole Biergemuetlichkeit.

After two years of study Nietzsche began his term of compulsory military service in the fourth regiment of Prussian field artillery. An unfortunate riding accident caused him to wrench his breast muscles so badly that he was discharged from the army. He went to Leipsig and studied under the famous philologist, Ritschel. For the first time he read Schopenhauer, from whom he obtained new light on his system of philosophy. In 1869 he was appointed to the chair of classical philosophy at the University of Basel, in Switzerland. When the Franco-Prussian War broke out in 1870, Nietzsche went to the front as a hospital steward. When he returned he was a neurasthenic wreck and his life afterwards was one long struggle against disease. Suffering from migraine and chronic catarrh of the stomach, he became a slave to drugs. He kept on with his work, however, and, in 1872, published "Die Geburt der Tragödie", which sounded his first, faint battle-cry and put the question mark behind many things that seemed holy and honorable in philosophy. Occasionally he visited his friend, Richard Wagner. The inquisitive boy of old Naumberg, the impudent youth of Pforta and the academic free lance of Bonn had become merged into a man sure of himself and contemptuous of all whose search for the truth was hampered by any respect for statute or precedent. He saw that the philosophers of the day started from false premises in their gorgeous flights of logic, and he observed

THE FIRST PART OF THE HISTORY OF THE
LIFE OF THE LATE KING OF GREAT BRITAIN

CHARLES THE SECOND

BY JOHN BURNET

IN TWO VOLUMES

LONDON

Printed by J. Sturges, at the Angel in St. Dunstons Church

1724

By Authority

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the fact that certain of the dominant moral, political and social maxims of the time were mere foolishness. Nietzsche perceived that he would have to go slowly in his work of penetrating into the heart of things, tunneling deep into ideas and seeking their origins. He expected the neglect and opprobrium, the cursing and denial that men showed him, for he said that if ever the generality of men endorsed any idea he had advanced he would be convinced at once that he had made an error. He soon began to arrange notes for "Menschliches allzu Menschliches" which provoked a fine frenzy of horror among the pious. In this attempt to examine the underside of human ideas, Nietzsche challenged the whole of current morality, showing that moral ideas were not divine, but human, and that, like all things human, they were subject to change. He showed, too, that good and evil were but relative terms, and that it was impossible to say, finally and absolutely, that a certain action was right and another wrong. His final conclusion was that no human being had a right, in any way or form, to judge or direct the actions of any other being, (the gospel of present-day individualism)

After 1880, Nietzsche's life was a wandering one. He gave up his professorship so that he might spend his winters in Italy and his summers in the Engadine. As his health failed he grew more and more moody and uncongenial. In 1881 he published "Morgenröte", which dealt with an infinite variety of subjects, from matrimony to Christianity and from education to German patriotism. Here again he asked, not, Is it respectable or lawful? but, Is it essentially true? In "Die fröhliche Wissenschaft", he continued this same work. He had now completed his plowing and was ready to sow his seed. He had demonstrated, by practical

examples, that moral ideas were vulnerable, and that the Ten Commandments might be debated. Going further, he adduced excellent historical evidence against the absolute truth of various current conceptions of right and wrong, and had traced a number of moral ideas back to decidedly lowly sources. His work so far had been entirely destructive and he had scarcely ventured to hint at his plans for a reconstruction of the scheme of things. He had shown that the old morality was like an apple rotten at the core -- that the Christian ideal of humanity made mankind weak and miserable; that many institutions regarded with superstitious reverence, as direct result of commands from the Creator (such, for instance as the family, the church and the state), were mere products of man's all-too-human cupidity, cowardice, stupidity and yearning for ease. He had turned the searchlight of truth upon patriotism, charity and self-sacrifice. He had shown that many things held to be utterly and unquestionably good or bad by modern civilization were once given quite different values -- that the ancient Greeks considered hope a sign of weakness, and mercy the attribute of a fool, and that the Jews, in their royal days, looked upon wrath, not as a sin, but as a virtue -- in general he had demonstrated that all notions of good and evil were mutable and that no man could ever say, with utter certainty, that one thing was right and another wrong.

"Also sprach Zarathustra" voices the Nietzschean idea of the superman, whose thesis is this: that he has been put into the world without his consent, that he must live in the world, that he owes nothing to the other people there, and that he knows nothing whatever of existence beyond the grave. Therefore, it

will be his effort to attain the highest possible measure of satisfaction for the only unmistakable and genuinely healthy instinct within him: the yearning to live -- to attain power -- to meet and overcome the influence which would weaken or destroy him. The superman asks and gives no quarter in the struggle for existence. He believes that it is the destiny of sentient beings to progress upward, and he is willing to sacrifice himself that his race may do so. But his sacrifice must benefit, not his neighbor -- not the man who should and must look out for himself -- but the generations yet unborn.

In "Jenseits von Gut und Böse", Nietzsche systematized his criticism of morals, and undertook to show why he considered modern civilization degrading. Here he formulated his definitions of master-morality and slave-morality, and showed how Christianity was necessarily the idea of a race oppressed and helpless, and eager to escape the lash of its masters.

His last work was "Der Antichrist", in which he voiced his swan song: "I condemn Christianity. I bring against it the most terrible of accusations that ever an accuser put into words. It is to me the greatest of all imaginable corruptions. It has left nothing untouched by its depravity. It has made a worthlessness out of every value, a lie out of every truth, a sin out of everything straightforward, healthy and honest. Let anyone dare to speak to me of its humanitarian blessings! To do away with pain and woe are contrary to its principles. It lives by pain and woe; it has created pain and woe in order to perpetuate itself. It invented the idea of original sin. It invented 'the equality of souls before God' -- that cover for all the rancour of the useless and base. It has bred the art of self-violation -- repugnance for all good and cleanly instincts. Parasitism is its

The following is a list of the names of the students who have been admitted to the University of Chicago for the year 1911-1912. The names are arranged in alphabetical order.

Admission to the University of Chicago is based upon the results of the entrance examination. The examination is held in the month of June, and the results are announced in the month of July.

The University of Chicago is a private institution, and its expenses are paid by the students. The University is located in Chicago, Illinois, and its campus is situated on the South Side of the city. The University is one of the leading institutions of higher learning in the United States, and it is known for its high standards of scholarship and its excellent faculty.

The University of Chicago is a member of the Association of American Universities, and it is also a member of the Association of Christian Universities and Colleges. The University is a member of the League of Nations, and it is also a member of the League of Nations Educational, Scientific and Cultural Organization.

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praxis. It combats all good red-blood, all love and all hopes for life, with its anaemic ideal of holiness. It sets up 'the other world' as a negation of every reality. The cross is a rallying-post for a conspiracy against health, well-being, beauty, courage, intellect, benevolence -- against life itself. This eternal accusation I shall write upon all walls; I call Christianity the one great curse, the one great intrinsic depravity, for which no expedient is sufficiently poisonous, secret, subterranean, mean! I call it the one immortal shame and blemish upon the human race!

Reduced to elementals, Nietzsche's philosophy consists of the following propositions:

1. That the ever dominant and only inherent impulse in all living beings, including man, is the will to remain alive -- the will, that is, to attain power over those forces which make life difficult or impossible.
2. That all schemes of morality are nothing more than efforts to put into permanent codes the expedients found useful by some given race in the course of its successful endeavors to remain alive.
3. That, despite the universal tendency to give these codes authority by crediting them to some god, they are essentially man-made and mutable, and so change, or should change, as the conditions of human existence in the world are modified.
4. That the human race should endeavor to make its mastery over its environment more and more certain, and that it is its destiny, therefore, to widen more and more the gap which now separates it from the lower races of animals.
5. That any code of morality which retains its permanence

and authority after the conditions of existence which gave rise to it have changed, works against this upward progress of mankind toward greater efficiency.

6. That all gods and religions, because they have for their main object the protection of moral codes against change, are inimicable to the life and well-being of healthy and efficient men; and that all ideas that grow out of such gods and religions -- such, for example, as the Christian ideas of humility, self-sacrifice and of brotherhood -- are enemies of life, too.

7. That human beings of the ruling, efficient class should reject all gods and religions, and with them the mortality at the bottom of them, and restore to its ancient kingship that primal instinct which enables every individual to differentiate between the things which are beneficial to him and the things which are harmful.

In January, 1889, at Turin, after a severe attack of migraine, Nietzsche became hopelessly insane. His sister took him to Weimar, but he never regained his health. All the old fighting spirit, fierce pride and courage disappeared from the once valient Ja-sager and foe of men, gods and devils. He became docile and gentle and remembered only the glad days and dreams of his youth. He died on August 25, 1900, in the gray of the early morning.

II

Works of Hermann Sudermann.

Nietzsche is a compound of both poet and philosopher, striving to see the ideal content of modern life and to reconstruct this life to meet the demands of the individual. His own great aim is to see science from the point of view of the artist, art from the point of view of life. The works of Sudermann and Hauptmann show all the characteristic phases of this struggle for the ideal values of life. Their poetry tries to solve the great problems of ethical individuality. In the individual soul they see the reflection of a social longing and in the individual character the product of the conflict between that which is and that which is to be. In their works the individual stands not merely for his age, but for a coming age, begotten in his age.

Sudermann, surrendered unconditionally to the principle this struggle proclaimed: "Find for us in the real the ideal we are seeking." His aim is to portray life in such a way that the moral ideas of his day may come to expression. To that end all the phenomena of social intercourse, whether inspiring or repulsive, have, as he believes, a claim to careful consideration on the part of the artist, who is bound to present life as he sees it, provided he can see it as the embodiment of an idea. Morality is for Sudermann a relative, not an absolute term. Moral ideas change, and the individual is not always immoral if his ideas disagree with those of his age. Often he is ahead of his time, and his inability to fit into the life of his generation is more frequently the sign of an enlarging moral vision. So he asks himself the question: What is the moral conception of life that the individual represents in his conflict with conventional standards? What is the

great, fundamental, moral truth, which, though dimly perceived, puts him at odds with his surroundings, and so often makes a wreck of his own morality because he fails to discern it clearly?

In "Der Katzensteg," Sudermann formulated the following question: "As Boleslar pondered, lost in thought, it seemed to him as if the mists that separate the reality of human existence from human consciousness were lifted, and as if his gaze penetrated a little deeper than that of the ordinary mortal into the depth of the unconscious. That which is called the 'good' and the 'bad' surged aimlessly among the mists of the surface; beneath, its energies, wrapt in silent revery, rested the natural. In this story Sudermann subordinated the problem of national political life to the problem of morality. The optimism of the story is that Regina and Boleslar redeem each other, and this redemption is nobly symbolical of the great process of social revolution. Thrown into intimate intercourse and forced to rely upon each other, they constitute a society of their own. In community of material interests and of moral needs they work out their salvation. Moral character is not a personal, but a mutual concern. Their moral standards are living truths of their social intercourse. To be sure, constituted as society at large is, it is not possible for the few to live according to the natural law of social morality without sacrificing their inalienable right to that happiness which comes from sympathetic intercourse with their surroundings. For such as Boleslar and Regina, who have caught a glimpse of the higher social ideal, only the pathway of resignation is open.

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"Die Ehre" gives us a picture of the revolt of the individual against conventional moral ideas. Education and travel have enlarged the moral horizon of Robert Heinecke. He returns home a stranger to the ideas of morality that prevail among his relatives. They seem low and sordid to him. Attempting to force his family to his own point of view he succeeds in making himself only an object of ridicule to them. Here we have the first clash of ideals. It is largely empirical. The second clash comes in the soul of Robert. His individuality struggles in vain against the insinuating force of the conventional ideas of honor. He feels that he has been dishonored by the acts of his family, yet he cannot help feeling that in the highest moral sense only he can dishonor himself. At this critical point Count Trast intervenes and saves him from his surroundings.

In "Heimat" Sudermann preaches the gospel of self-respect. A two-fold struggle of the individual is again expressed, one against the accepted rules of conduct, the other against the conventional idea of repentance. Magda has risen superior to the code which denies to women the independence of action it grants to men. Besmirched in her purity, she has yet forced the world to acknowledge her worth. The return of Magda asks the great question: Is it possible to reconcile individual independence with conventional morality? The answer is No! Between Colonel Schwarze, who is the stern champion of conventional moral standards, and Magda, his independent daughter who is law unto herself, there can be no lasting peace. In his philosophy womanly purity is incompatible with independence of living. Independence is not in

America incompatible with purity, nor is the conception of honor so hide-bound as to require marriage under circumstances that degrade the individual. We, too, may ask ourselves whether self-abasement and utter contrition are not too often demanded as a sign of repentance, and whether our own conventional standards do not too often shut the door of social rehabilitation in the face of those who have sinned against them. Therefore, it is the tragedy of Magda's past that has the greater human significance. Can a human being run counter to the accepted standards of human conduct without putting himself in a position that weakens his moral hold on life? Can he expect to pass unsmirched through the inevitable struggle for that which goes to make up his characteristic personality? And, if once besmirched, can he profit society by the new strength acquired in his personal self-redemption? The moral standards of German society seem too categorical to permit an affirmative answer -- and this is a general truth of life the world round.

"Johannes" attempted to phrase for his age the ideal content of its longing. Into it is projected the unrest of modern society. Johannes grapples with the ideal of the Christ life in the same ineffectual manner as modern society seemed to Sudermann to be doing. Both, Johannes and modern society, are haunted by the thought that this ideal can solve the social problem. But the problem cannot be solved so long as the Christ life remains a personal ideal, an ideal which individuals hold separately. It must become a social ideal, which men hold in conscious community, because they feel that the Christ life is a common possession. Sudermann regards the Christ love as the ideal of moral democracy, and the Christ life as the democracy of moral ideas. This democracy is the potential destiny that modern society would fulfil. In it is perfected the brotherhood of man.

Sudermann desires to show that love is active in life, and that men are endeavoring to comprehend its true social meaning. "Teja" and "Fritzchen" find in death the great consummation of individual striving, while "Das Ewig-Männliche" (in which two men of force and value barely escape the social folly of sacrificing life and limb to a vapid convention), laughs to scorn the bitter necessity of death. But the laugh is forced and strident, as the poet strives in vain to free himself from pessimism, but cannot recognize his ideal of social ethics in contemporary society.

In "Frau Sorge" the ethics of modern society revealed themselves. Here Sudermann asked himself: What is to become of the individual in the stress of modern life? How is he to do justice to himself and to others? In fact, can he, under existing social conditions harmonize self and society, or is he not forced into one of two extremes: self-sacrifice or selfishness? Self-sacrifice is quixotic, selfishness is degrading; neither is ethically satisfying nor morally justifiable. What have all the hero's sacrifices of self achieved? Nothing! The woman who loves him is made unhappy; the world is deprived of his artistic talents; his sisters grow up without moral strength; his fellowmen are confirmed in their selfishness because he makes unselfishness seem quixotic. Men look upon life from the purely individualistic point of view, and, living only for themselves, become unscrupulous and selfish, or they suppress their individuality, see life wholly with the eyes of duty, and become quixotic in their self-immolation. Neither course accords with the moral law of Nature.

The central problem of "Die Drei Reiherfedern" is the struggle for an ideal strongly felt but vaguely conceived. The paralysis in this play is that of the moral energies, and it results from the

The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The second part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The third part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The fourth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The fifth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The sixth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The seventh part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The eighth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The ninth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom. The tenth part is devoted to a detailed discussion of the problem. It is shown that the problem is of great importance in the theory of the structure of the atom.

inability of the individual to reconcile his sentimental ethical ideal with society life. Death comes not as the tragic, but as the peace-restoring element. When at the end Witte cries:

"Warst's du?", the old Begräbnissfrau croons her song:

So von Schuld und Lust und Leide

Sprach ich seine Seele rein,

Und so soll für alle beide

Nichts gewesen sein.

Is this pessimism? Yes, practical pessimish, not theoretical. German life, as Sudermann sees it, is such that the individual is sent off on a fool's errand. The pitiless hand of the unscrupulous individualist, of the stern, unyielding realist, can alone give it a new and wholesome direction. When Goethe's Faust alights on the mountain heights from the mantle of Helena, he exclaims:-

Auf Sonnbe glänzten Pfählen herrlich hingestreckt,

Zwar riesenhaft, ein gottergleicher Frau'n Gebild,

Ich seh's, Junonen ähnlich wir's im Auge schwankt!

Ach, schon verrückt sich's; formlos breit und aufgetürmt

Ruht es in Osten, fernen Eisgebirgen gleich,

Und spiegelt blendend flüchtiger Tage grossen Sinn.

(Faust - II - Act IV, Sc. 1.)

When Prince Witte returns from the Northland and burns the first of the three heron feathers, a similar apparition shows itself to him in the heavens:-

Von Rot umflammt, von Lichtern leise durchtränkt.

(Die Drei Reiherfedern, Act I, Sc. 10.)

But Faust has learned to see in the manifestations of existence the reflex of the eternal principle of life, and therefore no new

longing for the immediate apprehension of the ideal is aroused in him through the vision fading away in the distance, but rather a more sympathetic appreciation of the humanly active life. Struggling amid the active duties and privileges of the phenomenal world, Faust finds his salvation. Otherwise Prince Witte. Similar opportunities as those offered to Faust present themselves to him at the court of Samland. Twice he fails to avail himself of these, and, instead of rising to a nobler manhood, which transforms dreams into actions, Witte remains what he was. Death alone can free him from his vain longing. This is not philosophical pessimism. The ideal is in life. Neither Witte nor Lorbass shall find it. Who can? That is the unanswered question of "Die Drei Reiherfedern", which voices the great longing for a redeemer, for the perfected individual which Nietzsche phrased in his rhapsodic strains.

"Das Glück im Winkel" is a tragedy of resignation. Elizabeth is too weak to throw down her yoke violently or to consent to live in her self-inflicted martyrdom. She is given her husband's permission to go away with Röcknitz, but decides to resign herself to happiness in a nook, although her change of heart is probably due to disappointment in Röcknitz, as much as to the conquering generosity of Wiedemann's love. Wiedemann had proposed to Elizabeth because he had wrongly suspected that she had been betrayed by a faithless lover. This makes us consider Wiedemann with as much wonderment and contempt as admiration. Elizabeth has now learned to despise Röcknitz, whom she had secretly loved all her life. But we can hardly believe that she will learn to be happy in a nook with her elderly husband.

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"Johannisfeuer" shows the struggle of Marikke after happiness, which she seeks in the love of Georg, who is to marry Trude. Being the daughter of a thief, Marikke resolves to steal her happiness, when Georg reveals his great love for her in a toast to the fires of St. John's eve: "Once a year comes a night of liberty, when there awaken in our hearts wild desires which life has not fulfilled and could not fulfil. For no matter what be the name of the law that for the time happens to rule in the world,-- in order that the one wish may be realized by whose grace we can spin out our existence, a thousand other wishes must perish miserably; some, possibly, because we have allowed them to flit away like wild birds over which our hand was too slow in closing. Once a year comes a night when we are free -- The blazes yonder are our deadened desires -- It is the old chaos -- the heathenism within us." Marikke sees Trude's noble love for Georg, so shows her strength rather in self-abnegation than in self-assertion, by persuading Georg to marry Trude.

Again, in "Es Lebe das Leben", Beate sacrifices her life that her lover, Richard, may live. After Beate has persuaded her husband to withdraw from election to Parliament, Richard is elected. Later, when called upon to make a speech against divorce, he fears to betray his friend, so Beate confesses all to her husband. She knows that if she dies, Richard will have to live to save her reputation and to insure the happiness of Ellen and Norbert. So she commits suicide with the words, "Es Lebe das Leben".

In "Es War" Sudermann looks upon the moral attainments of the living generation with anything but contentment. But his belief in the transmission of character is not that of the determinist, and he does not believe unconditionally in the power of the past over

the future. A guilt committed cannot be undone, to be sure, yet a strong will may come out victorious in the fight with the threatening consequences of past error. This, however, cannot be through remorse, so teaches Sudermann, who, like Nietzsche, casts sterile repentance overboard. The world cannot be moved by tears, but by deeds. Only it is needful -- and this is the central lesson of "Es War" -- that a man break with his guilty past irrevocably by unqualified, fearless and unsparing avowal. A man must make a clean sweep of his past if he would recover the mastery of his fate. Not until Leo Sellenthelm learns to understand this can he redeem himself, make good his past as far as that is possible, and become again an active man.

III.

Works of Gerhard Hauptmann.

Hauptmann, high-strung, responding with nervous sensibility to the mildest stimulus, is possessed of a reproductive, feminine talent, a talent raised, to be sure, to the power of genius; whereas Sudermann is a robust masculine personality, not subtle enough to penetrate the inmost privacies of the human heart. Where Sudermann has the advantage of a stout, self-confidence and broad knowledge of the inner and outer facts of life, Hauptmann has a wonderful fineness of perception.

"Von Sonnenaufgang" was the product of sociological theories and pessimistic sentiment. It endeavored to find the only hope of social redemption in complete subordination of the individual to certain so-called laws of social betterment. The individualistic principle was to give way to the socialistic. No more living, working, striving for self! The struggle for existence must cease. No more promiscuous taking in marriage under the impulse of love, but a scientific mating for the breeding of human beings! The heritage of the fathers should not pollute the life of the children, for there shall be no children born of depraved men and women. Nor shall that have value which pleasures the individual, unless first of all it have a direct bearing on the good of all, and whatever science has shown to work harm to a man, that shall the law forbid that man to do. Over Hauptmann's frightful picture of social depravity are written in lurid letters the words, "If thou break one of these commandments, thou shalt surely die!" Hauptmann was writing from the isle of Hopelessness. And yet he called his tragedy "Before Sunrise", not "Before Sunset". He looked for the daybreak of a new social life, and he hoped for the dawn of a new poetry.

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,

J. H. [Signature]

[Faint text, possibly a second signature or name]

[Faint text, possibly a date or reference]

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Hauptmann in all his plays deals with spiritual values. Morality is always of secondary, sometimes of no consideration. What he is ever striving to find in his study of the phenomenal is the transcendental, the spiritual quintessence of human being. Even the appalling moral depravity of "Before Sunrise" fades into insignificance as he contemplates the spiritual atrophy of the people. To Lot, the moral reformer, Hauptmann could not give a soul. Helen, the girl whom the morality of Lot discards, has a soul. We care little how any of these people act -- we do care how they feel. From first to last, Hauptmann found his theme, not in the struggle of man to live up to his moral principles, but in the struggle of man to enlarge his spiritual horizon. There is not a drama of Hauptmann that does not move in these realms of the transcendental. Empiric character, whether of the individual or of society, always suggests to Hauptmann the deeper problems of intelligible character. Conduct points him to the effort of the soul awakening from its dream state into the full consciousness of its eternal sublimity.

When Hauptmann puts us face to face with the miserable discord wrought in family life by the idiosyncracies of its members, he opens the heavens over the sombre scenes of "Das Friedensfest" and lets the message of "Peace on earth, good will to men!" symbolize the secret impulse actuating men. When he dwells on the disintegration of modern society through modern imperatives, he discloses the heartache of his "Einsame Menschen", which no moral maxims can assuage. When he recalls the scenes attending the revolt of the Silesian weavers, it is not the three-fold curse of Heine's poem that trembles on his lips, but

an agonized cry over souls starved to death by the weary toil for a crust to feed the body. His own grandfather has been one of these rioting weavers of 1844, and from his mouth he knew the misery of their lives. Like a flaming question mark, Hauptmann's "Die Weber" burns its way into the consciousness of modern society. Shall such things be? Shall a whole community perish because social ethics disregard the great law of spiritual being -- love? And whether he takes up in "College Krampton" the struggle between artist and life, or ridicules the moral standards of bureaucracy in "Der Biberpelz", or in a painstaking study of the last days of chivalry, traces in "Florian Geyer" the moral revolt against inhuman treatment of the peasantry -- always he is trying to give expression to that unutterable compassion which made him see the unit of existence in the mass rather than in the individual, and the only redemption of the latter in the awakening of the social soul.

And this deep compassion for social waywardness called him back from his isle of Hopelessness. Without it, "Hannele" and "Die Versunkene Glocke" are inexplicable. What is all material misery if but the soul retain its elasticity? A passing nightmare! The true reality is the great ideal which the soul harbors.

In "Hannele" the mysticism of Hauptmann drew apart the veil which hangs between the world of sense and the world of spirit. Into the squalid almshouse of a Silesian village a child is brought. A young schoolmaster has rescued her for a brief moment from death. Frenzied terror of a drunken father had driven her into the icy waters of a mill-pond. In the fevered mind of the dying girl heaven is opened. The almshouse is

The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is not only a scientific one, but also a philosophical one. The scientific part of the paper is devoted to a discussion of the various theories of the origin of life. The philosophical part of the paper is devoted to a discussion of the various theories of the origin of life. The scientific part of the paper is devoted to a discussion of the various theories of the origin of life. The philosophical part of the paper is devoted to a discussion of the various theories of the origin of life.

changed to the beauteous fields of elysium, and the inmates are transfigured into angelic forms. The cold breath of the angel of death touches her brow, but death has no terror in the presence of her dear, sweet mother, dead these many years. In a crystal of fire the child is laid. Her one loving friend, the young schoolmaster, reappears as the Saviour of Mankind, and bending low, kisses her soul free from all the trammels of the earth. The vision vanishes, the squalid almshouse and its squalid inmates are once more what they were. But the little one has passed into the beyond, into the great reality.

This play was followed in "Die Versunkene Glocke" by a confession of poetic failure. The social reality will not respond to individual ideality. We get a suggestion of the Hebbelian drama of civilization in this drama. A new era is about to dawn and its coming is announced by a vague longing that troubles the individual. The modern man is living in the twilight that precedes the sunrise. The age of instinctive collectivism has passed; that of conscious collectivism has not yet arrived. Since Luther, civilization has been in a transition period. Rautendelein is the symbol of the much lauded freedom of natural instincts. But this freedom keeps the soul life of the individual in abeyance. On the other hand, a civilization -- as Hauptmann conceives it -- has been merely a moral association. In it the soul has awakened, but has not come to its own. For the conventions of society are the outgrowth of a mutuality of material interests, and the moral law, as the expression of this mutuality, cannot supply the spiritual longing of humanity. The soul demands spiritual association, Natural man seeking to free his soul from the bondage of the unconscious, and moral man

craving deliverance from the conventional limitations of his soul life -- both meet in maiden and artist. When Henry is brought back home, he cannot be satisfied with the love of wife and children. His eyes have been opened to the greater possibilities of existence. He cannot tarry among men whose code of morals stunts the soul. Not Christ dead, enthroned afar off in the skies; not Christ suffering and the symbol of resignation; not Christ condemning the earth and what is of the earth earthy; but Christ living, Christ the ever ready present principle of love, Christ the redeemer of the earthy, the transformer of suffering into joy, and of a world distraught into a world all light and sweet -- this Christ, the incarnation of social ethics, Hauptmann's Henry would make real.

But how has he attempted it? Not in the world, as a member of human society, but by fleeing from the world, a mystical recluse, forgetful of his moral obligations. Art cannot be true to its mission under such circumstances. And in letting Henry fail, Hauptmann recognized the failure of his own artistic efforts. Through the admonition of the vicar and the subsequent attempt of the villagers to separate Henry from Rautendelein, a disturbing element has entered his hermit life. The world calls him back. Up the mountain side clamber his two children, a vision of his troubled fancy, and between them they carry a cradle with "mother's tears". To his question, "Where is mother?" comes the pathetic reply, "With the water lilies." At that moment Henry hears the old bell tolled in its watery resting-place by the hand of his dead wife. Fiercely he thrusts away the anxious, pleading Rautendelein, and rushes wildly down the mountain side, down again into human life. With that his aspir-

ations are ruined, and darkness envelops the soul of Rautendelein. Him the world casts back broken and crushed; her the unconscious life of nature claims as its own. What might have been, what still may be, when the time is ripe,-- that is the last sad and yet hopeful plaint of the drama. It is night. Henry totters back to the hut where he first met Rautendelein, who is now the bride of the water sprite. As his pleading voice reaches her, she hands him the third cup. Darkness enshrouds him. But as he sinks back dying, Rautendelein crouches down and presses her lips to his as the dawn begins to break:

Hoch oben: Sonnenglockenklang!

Die Sonne -- Sonne kommt! Die Nacht ist lang.

To Americans, Hauptmann's striving seems mystical and morbid, not to say ridiculous. To Germans it was what Hauptmann intended it should be. When the moral nature of man is either shut in by convention or kept in eternal infancy through aristocratic prejudices, his spiritual being loses touch with the empiric and hugs to its bosom the transcendental as the only reality that it can control. And this tendency in German life to seek refuge in the realms of the world of non-sense explains the popularity which this fairy drama attained, as it explains also Hauptmann's poetic striving. But whether our own strong grip on empiric life is not too often a frantic clutch, and the spiritual content of life too little real is a question we have good cause to ponder.

"Fuhrmann Henschel". In constantly narrowing circles the thoughts of teamster Henschel turn about the one tense feeling of a wrong committed when he married again in violation of

a promise to his dead wife. The infidelity of his second wife appears to him like the judgment of God, and his diseased imagination plays riot with his reason. At night the figure of his dead wife lies down with him; it rises with him in the morning. At last, unable to endure the torture, he ends his life. There is no trace of dialectical reasoning in this simple Silesian teamster. He stands facing existence without the ability to apply his reason to anything but the humdrum affairs of daily life. Once forced beyond the bounds of these, reason gives way, and he is gradually led into a pessimistic fatalism from which there is no escape. But to create by transforming spiritual life into moral action is the law of individual existence, and men, as Hauptmann sees them, are in the world for this purpose. In these days when Americans are turning with peculiar recognition to Emerson as the prophet of democratic individualism, it is not out of place to note that in Fuhrmann Henschel, Hauptmann sought to press home the truth which Emerson once stated as the law of social well-being, "Society can never prosper, but must always be bankrupt, until every man does that which he was created to do."

"Der Arme Heinrich", with all its rare beauty, seems to carry the sting of that fatal longing which robs life of beauty and the power of self-redemption. One cannot but feel that the love which Hauptmann preaches here is as mystically useless and devoid of regenerative energy as his own inordinate partiality for the weak, down trodden and weary. Therefore, one is tempted to quote to Hauptmann the words of the old Cape Cod parson which Emerson found so applicable to the sordid ethics of social life,

"No, this land does not want a prayer; this land wants manure." Hauptmann's Poor Henry is a prayer for deliverance, not an active, generous, wholesome, enriching of the soil. The two extremes, which to a greater or less degree, disrupt Hauptmann's poetry are not avoided in Poor Henry. A harmonious vision is not substituted for that dual conception of existence which he formulated at a time when naturalism seemed to him the sum of poetry. Unfortunately his imagination seems incapable of freeing itself. It deals with the distinct realities, and, try as he may, he continually fails to unite both into a perfect whole. Hauptmann's appreciative faculties for sweet and wholesome moral realities seem palsied. With signal sympathy he perceives degenerate moral forms and calls these life. Then to the depth of his own troubled soul he flees for refuge, for a glimpse of heaven, which earth denies him. In all Hauptmann wrote, two camps are arrayed against each other, and the alternate supremacy of the one over the other deprived his writings of poetic beauty. Until Hauptmann shall escape from the fatal habit of seeing the spiritual in contrast to the moral, heaven in contrast to earth,-- there seems but little hope that his imagination will conceive forms of satisfying beauty.

"Der Narr im Christo" is symbolical of the struggles of those pharasaical false prophets, who, thinking they are Christ, imitate his life. Emanuel Quint wanders about preaching the word of God and breaking laws as Christ did when he was on earth. Unlike the Messiah, however, whose life ended in success, the fool's life ends in a zero.

IV.

The Practical Side of Nietzsche's Philosophy.

After having seen how Nietzsche's philosophy works now successfully, now unsuccessfully, the great question arises: Just how far may his philosophy be applied in practical life? Consider first Nietzsche's fundamental assumption that self-sacrifice tends to make humanity decay. God has given us the first great commandment: Thou shalt love the Lord thy God with thy whole soul, with thy whole heart, with thy whole life and with thy whole strength, And the second commandment is like unto the first: Thou shalt love thy neighbor as thyself. If we adopt Nietzsche's plan and follow out the first commandment in its broadest sense - by making the most possible out of ourselves without consideration for other beings or conventions -- we should entirely overlook the second. Goethe made the same mistake as Nietzsche, as he spent his whole life seeking after ideals that would make him happy. Of all the numerous women with which he fell in love, not one satisfied his ideals. Only when an old man, broken down in strength and by weight of years, did he realize that his life had been a failure. He expresses his own life in Faust's career, as Faust comes to this same realization. He finds true happiness only when he redeems the land and gives it to the poor. We may apply the same commandments to the great social question. It is either the law or theory of all religious sects that marriages are made in heaven and cannot be broken. Do we, however, need "A Doll's House" and "Ghosts" to show us that the actual and unmistakable needs of the individual are often more reliable guides than the theoretical or purely imaginary needs of others? Therefore, we must take into account the individual's powerful instinct to live under the most favorable conditions possible, and that unions

which make life intolerable should be dissolved. That children not created in love are not a benefit to the race, is evidenced by numerous examples in our public schools.

An undue reverence for the unfit causes nations as well as individuals to perish. The Southern Confederacy furnishes a case in point. The ideals of the South, before the war, were essentially Christian. Women were protected entirely from the struggle for existence and so lost efficiency in mind and body. Slavery was transformed into a scheme for protecting and maintaining a weaker race. The result was that the culture of the South came to be based upon an admiration of inefficiency, and the shock of the civil war left the whole country below the Potomac in chaos. The Southerners were unfitted to meet the vicissitudes of a harsh existence in times of peace. Not until an infusion of northern blood gave them back their old Anglo-Saxon efficiency, did they rise out of their slough of despond. Only those who have abandoned the old Southern culture for the ideals of the Yankee have shown a fitness to survive.

Civilization expends its main energy in combating the law of natural selection, by artificially preserving the weak and so increasing the quantity of men at the expense of their quality, but in the long run this law gets its revenge. We may battle against it, conceal it and deny it, but we cannot suspend its operation. We may preserve the lives of sickly babies and permit them to grow up into men and women, but the death rate among these men and women will be greater than among those who were born healthy. We may send grain ships to the starving Russians today, but ten years hence their sterile fields, their dry skies and their racial incompetence will combine to weed out their weakest

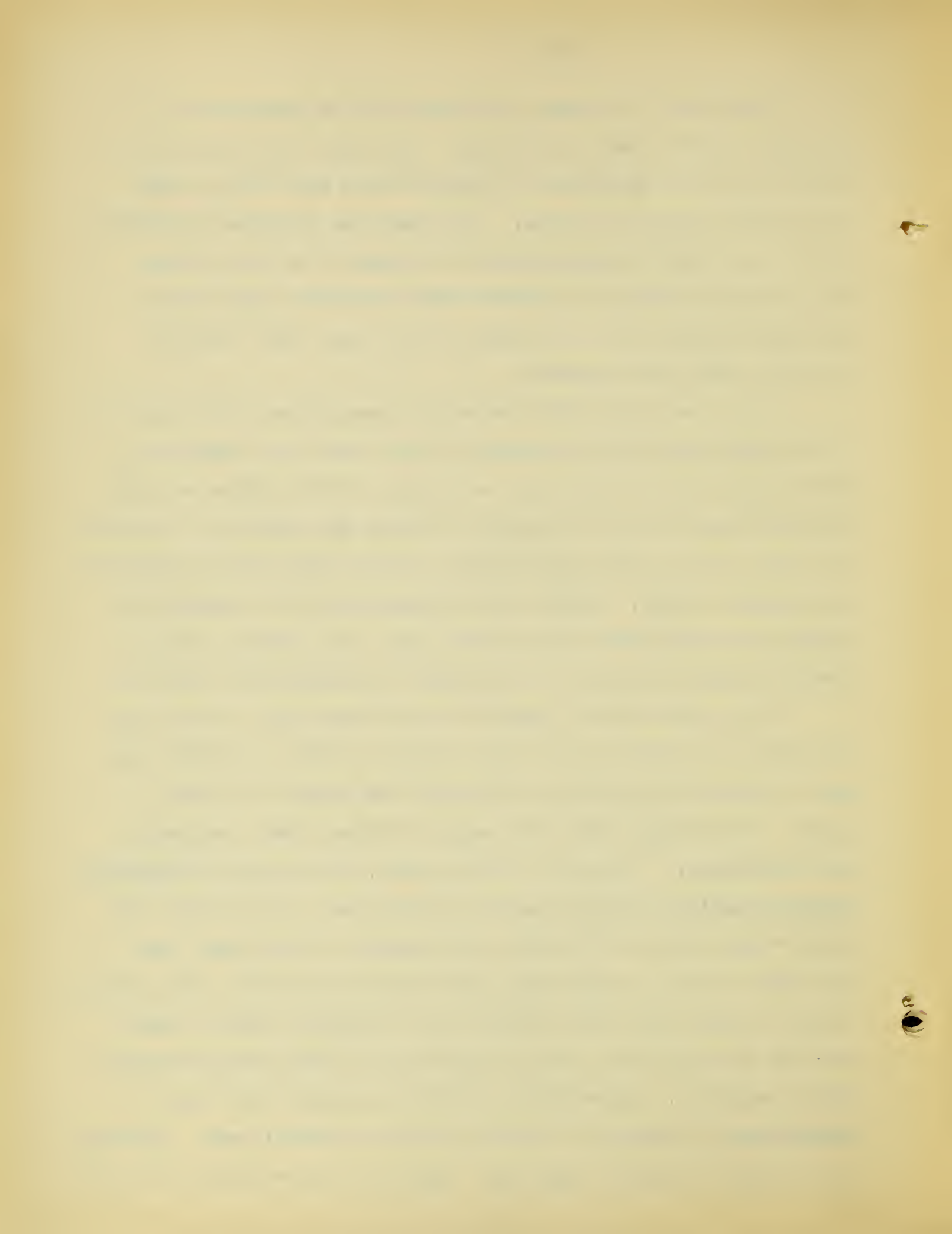
once more -- and the number of possible victims will grow larger every year. The self-sacrifice of today is, indeed, but the forerunner of a race-sacrifice tomorrow. The weeding out of the unfit may be applied to our modern university, when the question arises of preserving the standards of the institution. Is it fair to the college or to the students themselves to allow the incapable ones to remain there?

In spite of all our eloquent arguments for brotherhood, for humility and for a love unlimited, we really put self above the Golden Rule in our working scheme of daily life. We are unchristian at bottom, and this spirit of unchristianity may be credited in a degree, with all our advancement and success. We try hard to live up to our code of slave-morality, but we cannot. We say that humility means bliss eternal, and try to forget that it also means decay on earth, but the hard facts of existence make the truth ever plain. Isn't it plain that when we set a burglar free and give him another chance, instead of imprisoning him, we merely increase our risk of being robbed? Isn't it plain that if the unfit survivors of the civil war had been permitted to perish in the struggle for existence instead of being preserved at the expense of the whole population, the whole population would have been fated to live under conditions more favorable than those which confront it today? In England, it is said, one fiftieth of all the inhabitants are in receipt of daily assistance from the rest. This means that every normal man has to give up one fiftieth of his earnings to the unfit. This scheme handicaps the fit, whose fitness would be increased by one fiftieth if the whole body of unfit should perish,

Therefore, in a sense, self-sacrifice is costly to all security, health, power, efficiency. We deny it and try not to believe it, but a multitude of familiar facts show that we feel instinctively that it is true. We preach the doctrine of brotherly love, and send out missionaries to convey it to the heathen, and yet all the while, we maintain vast navies and huge armies, whose sole purpose it is to force our will upon other peoples, including these same heathen.

Again, we hold to the theoretical proposition that vengeance is the Lord's and that the casting of the first stone should be left to him who is without sin -- and yet, all the while, we build penitentiaries for the confinement of those who combat our instinctive desire to live long and happily, and kill those whose opposition is violently strong. After all, we subscribe to the doctrine of humility and self-sacrifice by mouth only; our primary instinct warns us against putting it into actual and unqualified practice.

It is said that the impulse to self-sacrifice, for all its costliness, is native to the soul of men, and that, no matter how much he strives to destroy it, he must ever harbor it in his bosom. This thesis forms the basis of all our laws, prophecies and revelations. It means in other words, that there are rules of natural morality engraven upon the heart of man, and that all men, at all times, and in all places, have agreed, do now agree, and will agree forever, unanimously and without reservation, that certain things are right and that certain other things are wrong. Every treatise on ethics has a first chapter which states these rules of natural morality. Nevertheless, history and human experience demonstrate the fallacy of assuming these as natural laws. Nothing can be right or wrong to all men. There has never existed an idea



that someone did not combat. There has never been a virtue that someone did not denounce as a sin, not a sin that someone did not exalt as a virtue. The one universal impulse in all healthy human beings, is the impulse to remain alive -- the life instinct -- the will to power. Men are too willing to believe things in the face of their intelligence and reason, being children of their forebears and their environment. Nietzsche overlooked the fact that stimulation comes only by opposition -- that, without enemies, there can be no nerves -- that, without abuses, there can be no reforms. He forgot, in a word, that morality has served the race by giving the strong man something to wield his sword upon -- to fight, to wound, to hate. He forgot that every effect must have a cause. He forgot his own maxims and thundered against himself. This, then, is one ineradicable fault in his philosophy: he showed the strong man's need for an enemy and yet argued that all enemies should be enchained.

Nietzsche's ideas of women might have been very different had he ever married. "Thus", says he, "would I have man and woman: the one fit for warfare, the other fit for giving birth; both capable of doing their share of the race's work, mental and physical, with conscious and superabundant efficiency." He considered woman man's unequal; he called her methods essentially insincere, deceptive and pernicious. He held that she should be confined to her proper rôle and that any attempt that she made to take a hand in other matters should be regarded with suspicion, and, when necessary, violently opposed. Thus Nietzsche detested the idea of women's suffrage almost as much as he detested the idea of chivalry.

At the present time we see about us that women are becoming more and more independent and self-sufficient and that, as individuals, they have less and less need to seek and retain the good will and protection of individual men, but we overlook the fact that this tendency is fast undermining the ancient theory that the family is a necessary and impeccable institution and that without it progress would be impossible. The idea of the family, as it exists today, is based entirely upon the idea of feminine helplessness. So soon as women are capable of making a living for themselves and their children, without the aid of the fathers of the latter, the old cornerstone of the latter -- the masculine defender and breadwinner -- will find his occupation gone. Take away the masculine defender and the feminine parasite -- hausfrau -- and where is the family?

Our present day suffragettes, as well as Nietzsche, might have different views if they were married.

According to Nietzsche, the order of castes is the dominant law of nature, against which no merely human agency can prevail. "In every healthy society there are three broad castes, each of which has its own morality, its own work, its own notion of perfection and its own sense of mastery. The first caste comprises those who are obviously superior to the mass intellectually; the second includes those whose superiority is chiefly muscular, and the third is made up of the indifferent. The third is the most numerous, the first most powerful." (Der Antichrist, 57)

Thus he believed that every person belonged to one definite caste and had no right to go outside of the same. Apparently he contradicts this view in his doctrine of making the most possible out of ourselves. For a capable man may be unfortunately born into a

low caste, and he certainly has the right to pass beyond his caste if he is able to do so. We have a remarkable instance of this at the present time in the Empress of China, who was born a slave. The Germans seem to follow out this same idea of Nietzsche in their school system. The Volksschulen are for the children of poor parents, who are not supposed to have ambitions in life, and, consequently, receive only inadequate training. The Gymnasiums are for the children of the wealthy parents alone. Such a state of affairs seems highly unjust to Americans, who believe in equal rights for all, regardless of rank or means. This doctrine of Nietzsche reminds one of the words: Unto him that hath, it shall be given, and from him that hath not, it shall be taken away. In this connection a word might be said of the "hetaere", the mistresses of the ancient Greeks. The Greek wife was of almost no account, but the Hetaere were the women of importance. They alone were educated and were in no sense looked down upon as the bad women of the present time.

In the philosophy of Nietzsche we have our modern substitute for Shakespeare. Although we may hiss and mock at him, his roar is in our ears and his blasphemies sink into our mind. He has colored the thought and literature, the speculation and theorizing, the politics and superstition of the time. His ideas appear in the writings of men as unlike as Theodore Roosevelt and Bernard Shaw; even the newspapers are aware of him. He is praised and berated, accepted and denounced, canonized and damned, but in all his fight against gods, men and devils he was seeking after the truth.

In conclusion let us review briefly the ideas of Nietzsche which were seen in the works of Sudermann and Hauptmann.

"Der Katzensteg" shows the great process of social evolution, where the problem of national political life was subordinated to the problem of morality. In "Die Ehre" and "Heimat" we see the revolt of the individual against conventional moral ideas. "Johannes" attempts to phrase for his age the ideal content of its longing. "Teja" and "Fritzchen" find in death the great consummation of individual striving. Sudermann reveals an example of the futility of self-sacrifice in "Frau Sorge". In "Die Drei Reiherfedern" we see the vain struggle for an ideal strongly felt, but dimly conceived. The heroines of "Johannisfeuer" and "Es Lebe das Leben" show their strength of character in self-abnegation rather than in self-assertion. "Es War" casts sterile repentance overboard, showing that one who has done wrong may come out victorious, but not through remorse.

Hauptmann endeavors in "Vor Sonnenaufgang" to find the only hope of social redemption in complete subordination of the individual to certain so-called laws of social betterment. In "Einsame Menschen", which deals with the disintegration of modern society through modern imperatives; "College Crampton", the struggle between artist and life; "Der Biberpelz", which ridicules the moral standards of bureaucracy; "Florian Geyer", which traces the moral revolt against inhuman treatment of the peasantry -- Hauptmann gives expression to that unutterable compassion which made him see the unit of existence in the mass rather than in the individual and the only redemption of the latter in the awakening of the social soul. "Die Versunkene

Glocke" and "Der Narr im Christo" are vain searches after ideals; "Der Arme Heinrich" is symbolic of self-redemption.

Bibliography.

Books read in preparation for thesis.

A. By Hermann Sudermann:

1. Heimat
2. Das Glück im Winkel
3. Johannisfeuer
4. Morituri
 - a. Teja
 - b. Fritzchen
 - c. Das Ewig-männliche
5. Rosen
 - a. Die Lichtbänder
 - b. Margot
 - c. Der Letzte Besuch
 - d. Die Ferne Prinzessin
6. Es Lebe das Leben
7. Johannes
8. Frau Sorge
9. Der Katzensteg
10. Die Indische Lilie
 - a. Die Indische Lilie
 - b. Der Lebensplan
 - c. Das Sterbelied
 - d. Die Leidende Dritte
 - e. Herbst
 - f. Fröhliche Leute
 - g. Thea

11. Die Ehre
12. Die Schmetterlingsschlacht
13. Iolanthe's Hochzeit
14. Sodom's Ende
15. Stein unter Steinen
16. Das Blumenboot
17. Die Drei Reiherfedern
18. Im Zwielficht.
 - a. Die Sterne die Man nicht begehrt
 - b. Der Verwandelte Fächer
 - c. La Donna's Mobile
 - d. Das römische Bad
 - e. Lie Lächelt
 - f. Der Gänsehirt
 - g. Des Hausfreund's Sylvester beichte
 - h. Die Freundin
 - i. Er Will sie kennen lernen
 - j. Der Mustersohn
 - k. Ou est l'homme?
 - l. Noli me tangere
19. Die Strandkinder
20. Der Sturmgesele Sokrates
21. Der Bettler von Syrakus
22. Es War
23. Geschwister
 - a. Die Geschichte einer stillen Mühle
 - b. Der Wunsch

(All above books read in original - all published by G. Fischer
verlag - Berlin 1890-1911.)

B. By Gerhard Hauptmann.

1. Hannele's Himmelfahrt
2. Der Biberpölz
3. Die Versunkene Glocke
4. Fuhrmann Henschel
5. Vor Sonnenaufgang
6. Das Friedensfest
7. Einsame Menschen
8. Die Weber
9. Bahnwärter Theil
10. Der Apostel
11. Rose Bernd
12. Kollege Crampton
13. Der Rote Hahn
14. Florian Geyer
15. Schluck und Jan
16. Michael Kramer
17. Der Arme Heinrich
18. Elga
19. Kaiser Karls Geisel
20. Und Pippa Tanzt!
21. Griechische Frühling
22. Der Narr in Christo!

(3 and 22 were read with aid of a translation)

All published by G. Fischer Verlag - Berlin - 1890-1911.

C. Critical works.

1. The Gist of Nietzsche - Henry L. Mencken.
(Published by John W. Luce & Co.)
2. The Philosophy of Nietzsche - Henry L. Mencken
(John W. Luce & Co.)
3. Studies in Modern German Literature - Otto Heller.
(Ginn & Co.)

This book was carefully studied.

4. Dramatists of today - Halle.
5. Witkowski's German Drama of the Nineteenth Century -
L. E. Horning.
(Holt & Co.)
6. Studies in German Literature in the Nineteenth Century -
John F. Coar.
(MacMillan Co.)
7. Francke's History of German Literature.

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